



CRIMINAL BEHAVIOR FANZINE

ISSUE #5

DETROIT PUNK
SCENE REPORT

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DETROIT PUNK ROCK SCENE REPORT

It seems that the arsenal of democracy has been raided, pillaged, and ultimately, neglected. A city once teeming with nearly two million residents has seemingly emptied to 720,000 in half a century's time (the actual number is likely around 770,000 residing citizens, including those who aren't registered), leaving numerous plots of land vacant and unused. Unfortunately, those areas are seldom filled with proactive squatters or off-the-grid residents; most are not even occupied at all. The majority of the east and northwest sides of the city are examples of this urban blight. Detroit has lost its base of income in its taxpaying residents, simultaneously retaining an anchor of burdensome (whether it's voluntary or not) poverty-stricken, government-dependent citizens. Just across the Detroit city borders are the gated communities of xenophobic suburban families, who turn their collective noses at all that does not beckon to their will and their wallet.

Somewhere, in the narrow cracks between these two aforementioned sets of undesirables, is the single best punk rock scene you've heard nary a tale of, the one that everyone in the U.S. and abroad tends to overlook. Despite receiving regular touring acts (Subhumans, Terror, Common Enemy, Star Fucking Hipsters, Entombed, GBH, the Adicts, Millions of Dead Cops, Mouth Sewn Shut, DRI, DOA, etc), Detroit doesn't seem to get any recognition for homegrown punk rock, even though we were the ones who got the ball rolling in the late 60s. Some of the city's naysayers are little more than punk rock Glenn Becks or Charlie Sheens, while others have had genuinely bad experiences; however, if the world is willing to listen to what we as Detroiters have to say with an unbiased ear, we are willing to speak, candidly and coherently. We have a true grit to our city, and if one can endure our city and its socio-environmental trappings (cold weather, unreliable public transportation, widespread poverty and all-around janky-ness), you can survive anywhere. These bands, the venues that host them for shows, and the people who attend these shows are all products of that best-of-the-best urban grit contained in our greater metropolitan area between suburban scumbags and urban underlings.



THE BANDS OF DETROIT

The most well-known band in Detroit is crossover torch-bearer **HELLMOUTH**. Mixing the heaviness of hardcore, the talent of thrash and punk perseverance, Hellmouth has an erupting soundtrack, the volcano of misanthropy leaking through the city streets and over the walls. With two phenomenal LPs (*Destroy Everything Worship Nothing* and *Gravestone Skylines*) and a split 7" with melodic hardcore band Explode and Make Up from Chicago, this is no mere band of thirty-somethings; they are all veterans of previous bands, namely the Suicide Machines, fordirelifesake, The Mutleys, and Varsity. This band is a full-fledged philosophical movement within the city and state; to listen to Hellmouth is not just a musical choice, it's a lifestyle of sorts. Screeching pessimistic rage through his words, singer Jay Navarro is a real-deal cult leader, and the Kool-Aid is a heavy dose of unadulterated truth. This band sets the stage for many passing-through touring acts; in addition, they host regular local shows of their own. The members are active in other various projects; Jay has a pop punk side project called **BREAK ANCHOR**, bassist Jeff runs the Spider Cuddler Records label (which releases punk and metal records), drummer Justin plays in garage group the **GRANDE NATIONALS**, guitarist Alex is an avid artist who does cover art for albums, both Jay and Jeff run a small booking group called Defiant Culture Booking, and all the members have families.



DEATH IN CUSTODY is the next most noteworthy band from Detroit. With a pummeling hardcore sound forged of mid-80s Lower East Side Manhattan, 90s Brooklyn and the landscape of classic hardcore, the band never ceases to amaze and inspire. Singer Ralph (Codename: Black in Custody) is never too sensitive to crack an off-color (or on-color) joke about himself or others onstage, and is able to simultaneously seethe with the same rage we (as working class swine) all feel, and pass. Death in Custody has been around since 2002, having released no less than three demos and one full-length, *Infected With Rage* on Insurgent Records. Their next album *The End Result* will be out soon, with the label releasing it being determined. The band can be summed up in one word, and it's too much for most to withstand: Real. The music, meaning, lyrics, effort, instrumentation, all of it, is entirely, 100%, unequivocally, real. A related band worthy of note is Ralph's Oi! side project **BAD ASSETS**, who too reek of inner city grit. They cover the one Skrewdriver song everyone is allowed to like without any racial thought bubbles popping up: "An-ti-so-cial". It's also a personal theme song, pleasing me all the more. In Bad Assets are: singer Ralph, a new-ish drummer, and two former members of Windsor punk vets **DISCO ASSAULT**, guitarist "Ritalin Kid" Matt and bassist John. Both DxiCxi and Bad Assets are the real working man's hardcore and Oi! groups, respectively.





Note: I was not the photographer for the picture above.

Mustering up greater output of punk rock poverty is the experimental trio **TAOZINS**. With a die-hard crust following (colloquially referred to as the Skat Rats) and a penchant for being instrumentally talented, one would hardly expect Taozins to play natural punk at all, yet they do it (very well), albeit with some eclectic rhythms and reggae/ ska influence. Singer/ guitarist Nick is the primary reason for the die-hard fan base, having played in local scum punk band the **PETAFYRLERS** from 2008 to 2010. When they broke up, he earned mild cult status, of which he carried over to his new band. The fantastic instrumentation is carried forth by bassist/ vocalist Rob of former **DOWNTOWN BROWN** glory. Drummer Davey Hostile has the most punk rock nickname in the state, so he could bring most anything to the table and remain acceptable; however, he is a more than capable drummer, regularly keeping off-beat pace with both Nick and Rob. For a description of the sound, think G.G. Allin lyrics meets Choking Victim music meets people who can play their instruments like people who don't play punk. They sing about being alcoholic, poor, dirty, social misfits, and the band (to a limit) actually lives it. They've opened for a few notable touring bands (Koffin Kats, DOA, DRI), but primarily play shows with locals anytime, anywhere. One 9-song demo titled 'Year One' is available from Taozins for free online and in person, but look for an official 7" in the future; these recordings, while excellent, don't do this trio and their songs proper justice.



The fourth and final of the primary bands of Detroit glory is **FINAL ASSAULT**. Although often labeled as D-beat, drummer Daniel steadfastly denies this (who better to ask than the man who creates the background beat?). Regardless of what the band's sub-genre is, they're the premium musicians of apocalyptic punk. All are former members of some very notable bands, namely **SOCIAL OUTCAST**, **PUB LIFE**, and **HERESY**, not to mention some Louisiana punk bands and a gothic rock band. With this combined band experience, the band creates the soundtrack to the nuclear apocalypse, taking the sound Discharge, Riistetyt, and others created and running in a different direction with it (which is why they're not just D-beat). The members are all adults with active lives outside of punk (regular jobs, houses, wives, etc.), and still manage to play out on a routine basis; drummer Daniel also plays with misanthropic, enjoyable drunken thrash goons **U.D.I.**, who are all very good when sober and when recording in the studio (speaking of, they have an LP out on local label Spider Cuddler Records). With full-length album *Under Boot* available and a split 7" with **TAISTO** (a spectacular female-dominated Finnish-style crust band from Lansing) in the works, Final Assault is a little aged, but not in the slightest old or geriatric.

That is merely the foundational structure of Detroit's punk scene; this city survives together, not alone or under the wings of four or five good bands. **LIVE TO KILL** is a regular band for local and touring shows; they've been lurking since 2006 and have been a steady line-up from the inception. They play a mix of peace punk, 90s crust, grindcore, and straight-up thrash that always rips; they sing about the usual left-leaning set of political issues (anarchy, war on drugs, homophobia, genocide, evils of subsidized media), but will also touch on personal issues (i.e. the track *Screaming in Your Sleep*). They have a respectable level of released material, with varying levels of quality; a decent quality six-song EP, a rough five-song cassette called 'Lose Your Religion' and a high quality EP titled *Humanity's Slaughter*. Soon, this band will get their due for their local efforts; they sure as hell deserve it for all the local shows they've played and hosted, and for the touring bands they've brought in.



BROKEN TEETH is a newer band from the sewers of Detroit. Formed from the ashes of nigh-comedic Oi! band Buttlock, they're an homage of sorts to Detroit brutes **COLD AS LIFE** and Boston bastards Slapshot; singer Evan has an uncanny resemblance to the latter band's singer ('Choke' Kelly) in his vocal style/ sound, while drummer John (a contributor to this scene report, thanks man!) has a drumming style much like Roy from the former band. These guys have played out so often that they have played more shows than most bands do in a lifetime (even the mighty Negative FX); they've also caught some negative flak from boneheads state-wide for their ANTIFA and SHARP stances in their lyrics and demeanor. One such example of this is a time when a fight broke out at a benefit show where Broken Teeth played and had to be shut down because police were called; brutal indeed. This band was a last-second addition to the local compilation CD Crack Rock City Volume II, and two of their songs from their self-released demo are contained within. The band is less than a year old and still manages to be a stalwart opener for a touring band (they're opening for the fucking Murder Junkies in June!) or a regular amongst a group of locals in a shitty little tavern on a weeknight. I'll go watch them either way.



AGGRO OR DIE!, together with brother band **D.A.**, throw the only annual punk fest in Southeast Michigan (Grand Rapids has the MI Meltdown Fest and Lansing has something about once a year) called Keep It a Threat Fest, which has brought in numerous locals and a few out-of-state groups like Common Enemy, the Alcoholocaust and Iron Minds. AOD! and D.A. have gotten out plenty on their own, but are best known as the proponents of KIAT Fest in Detroit. AOD! plays youth crew skate-core with a pretty personal touch to their lyrics; it's kind of difficult to effectively describe the band beyond the words "skate" and "thrash"; let that be a guide. D.A. (grumpily referred to by bassist/ singer Ali K. as Don't Ask) plays ripping fast hardcore punk, but has been slow to release any material or play out much as of late. That's a tragedy, because the band always averages at least one circle pit per set, and that's a rare sight to see. The band recently added a new drummer, with departing drummer Dougie Tangent playing in pop punk-tards **THE DEWTONS**, who took a year and a half hiatus, having shelved a recording session for the *I'm Sorry* album on Bellyache Records. Now they're back with a vengeance and playing regularly. I've heard universally positive things, but have yet to catch the band live. Melodic punk-core is done best by **THE HAND-ME DOWNS**; it's punk more so for the high-school skater than the mohawk-sporting Rancid fan. Recently, they finished a three-week tour to SXSW in Texas and back, returning hungry but not humbled. They've got the same drive they had when I first saw them in early 2009; singer Chris Cuddy has remained charged with the same radiant energy that got his band going back in 2006. With a full-length and a three-song demo both self-released, the band is poised for more.

More interesting yet (at least for me, an eclectic mix of peace punker, SHARP skinhead, and anti-straight edge thrash-tard) is psychobilly hardcore outfit **THE KOFFIN KATS**. The band's live show has always ripped; singer/ double bassist Vic Victor is a charismatic front man with an eerie howl in his voice, making the songs psychologically spooky, not just plain creepy. Horror-influenced music has (to an extent) died off as of late, and the Koffin Kats are keeping it undead, playing locally to start and finish their long, arduous, regular touring schedules. Otherwise rather dormant, they can be found recording or releasing new material when not touring; since the band's inception in 2003, they've released five albums, been a part of a few compilations, and are near completion with a split album with 12 Step Rebels (of whom their current guitarist Ian has played with in the past). Having gone through countless U.S. and European tours, the band is a well-known name in the psychobilly circle and the Detroit circle of punk.

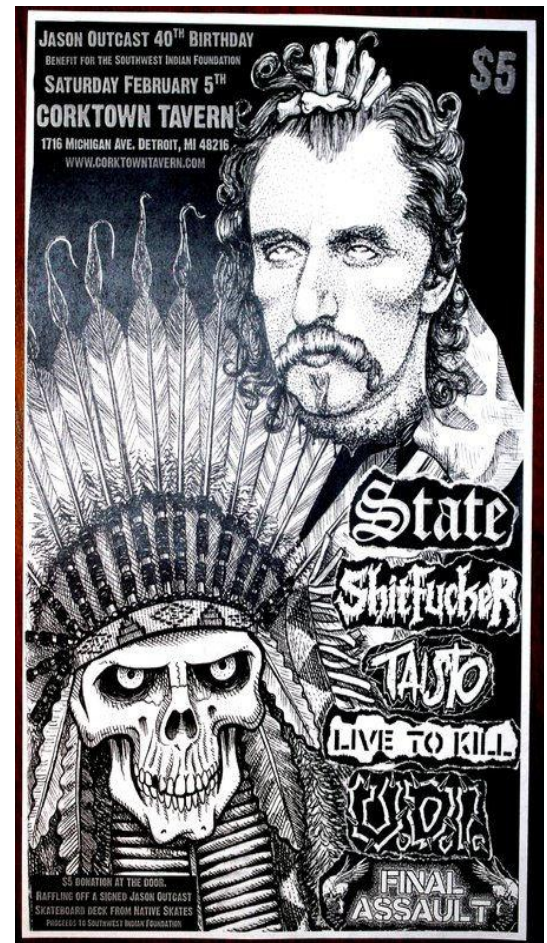




Photo credit: Kenneth Corbin

Straight-edge punk is alive and well in the sewer soaked city limits of Detroit; leading this pack is **FACE REALITY**, with their speed-driven youth crew posi-core anthems. Since 2008, the band has bounced around Michigan, the Midwest, and a bit of the East coast.

They've released a demo cassette themselves, a 7" on Dead End Records, and signed to Youngblood Records to release their self-titled 7" this summer; all this, since 2008. Setting them apart from their generic counterparts is their live energy and their unbridled honesty; it certainly won me over despite the bitter taste straight edge has left me with. These guys came out of nowhere, becoming one of my favorite local acts.

XTYRANTX's heavy-handed sound and their reputation loom over Detroit, but I haven't had a chance to see or hear them as of yet; I'm sure their reputation precedes them. Recent incarnation **RETRIBUTION**'s metalcore riff-age is another straight edge sonic boom.

However, being relatively new (with a demo for download that's not half bad), we'll see where the band goes; they put on a good show when I saw them. I suppose a liquor store every block has not rendered all Detroiters to a lifetime of alcoholism; maybe sobriety is making a comeback.

BILL BONDSMEN are certainly a group of an ambiguous genre; however, they have roots in punk and hardcore, given guitarist Amado's old bands **CATFISH** and **THE BUMP N UGLIES**. Known for their hilarious name (a jab at laughingstock legendary former local newscaster Bill Bonds), the band is better known for their hardcore punk that doesn't necessarily follow rules; they use some highly abnormal influences, have strange lyrical content, and most songs are longer than 2 or 3 minutes. Even their earliest releases (which are almost completely hardcore sound-wise), have a non-punk-y, indefinably different vibe. They are undoubtedly different, and never let me down live. **NIGHTBRINGER**, with two former members of **EARTHMOVER** (vocalist Lenny and guitarist Andy), plays a sort of rock and roll-influenced hardcore that has yet to disappoint. They are a nightmare-inducing, brutal reckoning force. Although with only a single 7" officially released, the band has a few planned releases of completed songs in the cooker; since its inception, the band has brought out diverse, interesting bands to Detroit with their Fight Like Hell shows. This show collective has brought out the Cro-Mags, Slang, and Mind Eraser (with Origin of M coming this June!). Also, Lenny has a 90s-style hardcore group called **POISON TONGUES** that has been getting out often; they have a free online demo that's not bad. Grindcore is heralded as the punk rock joke that keeps on giving, but some bands manage to use the sound and make it enjoyable; **COCAINE ORGY**, **SHITLIFE**, **LT. DAN**, and **INHALING THE PLAGUE** all seem to take their genre with a grain of salt and play listenable grindcore (or amusingly titled songs of shitty grindcore).



Some bands have been going for years upon years now, undeterred by the changes in the music scene.

Drunkards **THE RATFINKS** still lurk after nine years, a full-length album and very sporadic activity, having become somewhat active again with a new guitarist and a clearer mind. Another steadfast group is underrated 80s hardcore band **STATE**, who picked up the torch they dropped in 1988 fifteen years later, since releasing more material (mostly on their own label Statement Records) than guitarist Art can count, and more than they released in their first seven years. Singer Preston Woodward has more energy than the generation starting bands today; that shows the raw power these guys still possess.

Active still is original Detroit punk band **CINECYDE** (who play out once a month or two), second wave (of Detroit hardcore) leaders **COLD AS LIFE**, **THE SUICIDE MACHINES** and their benefit shows, **MUSTARD PLUG** and their traditional (when it was original) third wave ska, and even, once in a blue moon, the original Detroit hardcore band **NEGATIVE APPROACH** will play out.

The progress-retarded bands in Detroit exist too; grindcore, Hatebreed hardcore and carbon copy third wave ska seem to have a home here, and it's often rehashed versions of consistent shit. Also, simple-minded, whiny political pop punk has nested and infested our scene; pop punk can be good (in fact, locals **BEST IDEA EVER!** play it rather well, check them out), but the Fat Wreck, Lookout! and Epitaph wave has long lost its entertaining derivative vibe. There are plenty of unflushed turds from which to choose in these genres in our area. This is Detroit, not Grand Rapids, Chicago, Boston, New York, San Francisco, L.A., or anywhere in California, so get your own sound!

FINAL ASSAULT- UNDER BOOT REVIEW

Final Assault, with their 'Under Boot' album, has done what only one other band has been able to do: Make D-beat interesting. Also, to be fair, that other band is Discharge itself, making 'Under Boot' the turning point for Final Assault to be the flag-bearer of the D-beat movement. It is raw, gritty and fatalistic in every way. They have a prophecy that the top brass of the military essentially conspire to keep citizens afraid of a shapeless enemy, and to 'protect' us, they bring their death, destruction and chaos to foreign lands who want nothing of us. Well, that's my hypothesis, at least. Whether it's accurate or not, you'd have to ask the band, but I would assume so; this is the soundtrack to the apocalypse that will bring the world to its knees.

The most noticeable trait in this record would have to be Jason Outcast's voice. His voice roars, a B-52 flying overhead as it carpet bombs its target. The Final Assault logo of a winged skull dropping is akin to Jason's voice. The guitar is like a fucking chainsaw, ripping through the bass and drum beat (which, by the way, is also a supersonic beat) with furious vengeance. Being a military enthusiast, I fucking love the brutal anti-military, revolutionary punk this record has to offer. It's not easy to enjoy D-beat, but the addition of some thrash pushes Final Assault to the front of an international D-beat network (they just brought in Riistetyt a year ago) and another piece of Detroit punk is added to the figurative puzzle. Insanely fast, absolutely pummeling, and utterly hopeless, 'Under Boot' is a record you will be proud to have in your collection. Crank it up, unleash the terror that is Final Assault on the world, and free your mind from the control of the powers that be.

NOTE FROM THE WRITER/ RATER/ MAGAZINE MAKER

Want to advertise in the zine? Send an e-mail or a press package to me, the zine administrator, and we can talk business; in most circumstances, it's \$5 for a ¼ page, \$10 for a ½ page, and \$20 for a full page to advertise. However, situations vary, and that's why contacting me first is rather important.

I also accept the following:

Records, zines, demos and various other writings for review/ critique, photos for posting and crediting, hate mail for writing negative reviews of your shitty band, requests for booking, networking, promotion, and so on and so forth.

Other new or noteworthy bands include:

NYHC in the 313 (it rhymes, give me a break) **COME OUT FIGHTING**

Fresh Coast Hardcore groups: booze-friendly **8-BALL DEATH** and screechy hardcore **BEARFOOT**

Misanthropic, trashy crossover thrash weirdoes **SWINE FLU**

New-ish hardcore **FISHERKING**, who describe themselves as a heavier version of Sum 41, playing badass tunes with insightful lyrics (the latter is my description)

ADHD, bi-polar nymphomaniac loving redneck punks **DICK HICKEY**

Rocker and rick-rollers **AGAINST THE GRAIN**

Old school metal (and pot) heads **HASH BLAZER**

Fastcore, show-shy legends **XBRAINIAX**

...and pop punkers **SEIZED UP**, who just released a self-titled EP last month.

UPCOMING AND NEW RELEASES

Upcoming:

Aggro or Die!- Summer Dies CD

Death in Custody- The End Result CD

The Amoebas- debut LP

Civil Disobedience- Discography

Follow the Leader- demo

Treehouse Rivals- Discography

Social Outcast- Discography

Nightbringer- 31st and Michigan 7"

Face Reality- self-titled 7"

Come Out Fighting- Youth or What's Left of It CD

Opposition Rising- Aftermathematics LP

Opposition Rising/ Hellmouth/ Wreak Havoc/ In

Defence- four way split 7"

Koffin Kats/ 12 Step Rebels- split LP

CBJ- 2nd full-length CD

Cheerleader- demo

Dip Shit System- demo

Appalachian Terror Unit- Black Sands 7"

Taozins- 7"

New:

In Defence- Party Lines and Politics LP

Poison Tongues- demo

Live to Kill- Humanity's Slaughter EP

Seized Up- self-titled EP

Dick Hickey- 26 Cents EP

Police Bastard/ War//Plague split LP

Culo- Toxic Vision 7"

XBrainiax- Deprogrammed CD

Hash Blazer- demo

Some bands don't use punk as their primary genre, but instead use it as an influence. Angry rock ramblers **THE A-GANG** are one such band; with only one self-titled EP, the band is short on songs, yet still manage to stretch their energy into one full set of punk-influenced rock. All has been quiet on the eastern (Michigan) front the last six months, and one can only hope this means a split or an EP is in the works for them. Another couple of punk-influenced outfits include third wave ska veterans **CBJ** and **ST. THOMAS BOYS ACADEMY**; third wave ska is undoubtedly on its deathbed after being copped ten thousand too many times. Contrarily, these bands have the necessities a talented band needs, and don't pilfer the third wave sound and imagery (checkers, the ska scene, skanking, and hopeless romantic-ness) as blatantly as their Michigan ska contemporaries have. This approach towards a less carbon copy style has garnered both bands much positive attention. CBJ is amidst working on a full-length, and St. Thomas Boys Academy has two full-length albums out (*Welcome to the Academy* and *Homecoming*). Also, drummer Mike and bassist Josh (from CBJ) are involved in another ska-influenced project called **MATT WIXSON'S FLYING CIRCUS**, with local Community Records musician Matt Wixson. Although these were only a couple of bands amongst a tremendous wave of ska in MI in the late 00s, they are two of the very few that survive and sally forth, and for that they deserve the proper respect.

Recent Detroit music casualties worthy of notation are:

Garage meets OG hardcore group **THE PLASTIC BOYZ**. While they lasted, they were the best punk band in MI. However, life, inner tension, and the sheer level of collective insanity in the band brought their untimely demise. They released a demo, the 2012 *Calories* EP, and have 3 other tracks recorded and up for download online.

Ska veterans **FORTY LASHES** and **TREEHOUSE RIVALS**. Both groups made ska worth paying attention to again; the former was pop punk influenced and very fast, making for some very danceable shows. The latter was a group of high schoolers who eventually split because of college; this band, in addition to being my introduction to live music, created (intentionally or unintentionally) a unique “wall of sound” style for their horn section, using no less than 3 horns in their sound at every show they played. The band established a dedicated fan base that maximized at a packed-out local show that ended with the band being shut down in mid-song by the venue’s owner. That’s when a band has succeeded in making an impression on the world. Forty Lashes had two EPs and the full length *Let’s Get This Done Before We Die* and Treehouse Rivals had one five-song EP and some unreleased songs, but they may have a future discography release from Pirated Records.

Pop punk stage banterers **FRANK WHITE**. Although not broken up and sporadically active, the band seldom plays, yet still seems to have a dedicated following from all sorts of Michigan punks, including a wide variety of scenesters: crusties, ska nerds, youth crew kids, skinheads, Detroiters, rock and rollers, thrash-tards, etc. Look for a possible release of their discography on vinyl in the future; for now, all they have are limited release EPs and demos for the lucky few who came across them while they were active.

Grunge hardcore youth **CORE ROTTEN**. This band isn’t easy to categorize or describe; it’s just really good hardcore punk with a tinge of early 90s grunge, nothing more. They released three EPs (*Compost*, *Such a Waste*, and *Red*) and had one unreleased song.

Crossover crackpots **DR. PRETORIOUS AND THE RESONATORS**. This was one of the best bands who could play their instruments, write good original tunes, and draw a killer crowd. *This band should have never broken up.* Technically, the band never released anything, but they have a full-length’s worth of music recorded, in addition to some decent quality videos of them playing on YouTube.

Heavy hardcore hippies **DEATHSKIN RAZORS**. A mix of 90s hardcore with some fastcore beats, the band wasn’t half bad. However, the singer and guitarist have a newly formed, similar band called Wells, with the only difference being some additional rock and roll influence. Released a self-titled 7”, a full length called *Who Can Belong*, and were working on a split 7” with Prophet, Said I from New Jersey when they broke up.

Schizophrenic sons **DISCO ASSAULT**. Good traditional 80s hardcore skate punk. They released one demo, had another unreleased demo, a plethora of songs that were recorded and never used anywhere, and the *Saturday Night Bleeder* 7” on Schizophrenic Records. The band may be working on a discography for future release.

Two decade Detroit hardcore homeboys **H8 INC**. These guys picked up where Cold As Life left off with the sounds of brutal inner city life. Loud, heavy, and always angry. I always enjoyed their shows. Three full lengths (*Fraternal Order of Felons*, *Life of Pain*, and *A Clockwork Misery*) and a demo cassette were released by the band in their tenure.

Crack rock steady shooters **DANGER SOCIETY**. This was Michigan’s Leftover Crack. Toward the end of their existence, they gained an intensely dedicated fan base in Lansing and the NE suburbs of Detroit; highly enjoyable. One full-length, *Paint the Walls* and a quietly released EP on Bermuda Mohawk Productions was the band’s entire output.

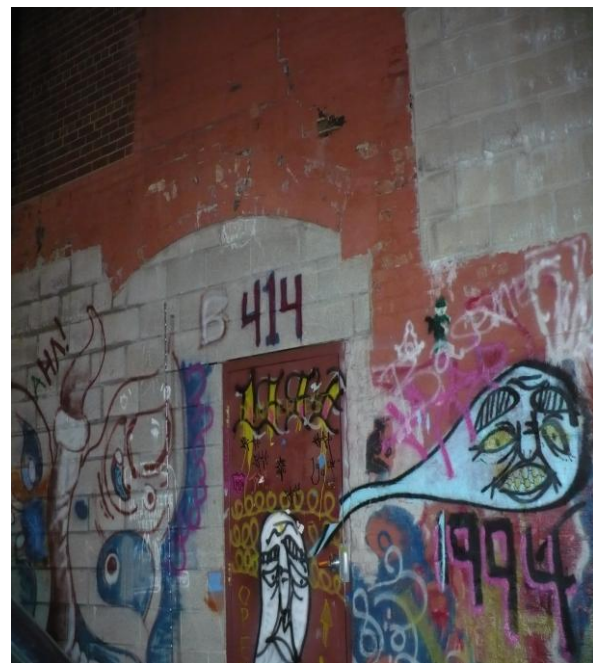
To a lesser extent, ’77 styled garage punk weirdness **DETROIT 442**. While a great band that is still together, they almost never play out. Two full-lengths (*Living in the Age of Fear* and *Boredom City*) and a split 7” with German group Funeral March.

VENUES AND SHOWSPACES

With a liquor store on every corner, one would believe the Detroit bar scene to be defunct; this is not at all true. In fact, most of the venues and hangouts are bars, taverns, pubs, and other various watering holes. Detroit (and, for that matter, the nearby suburbs) is rooted with the very serious problem of not having a regular DIY venue, primarily due to citizen apathy. Because of this, many bars let bands (rather than management) coordinate shows. Some of these enjoyable, quasi-DIY bars are: the Painted Lady Lounge in Hamtramck, the Double OO Pub in Redford, and the Comet Bar in the Cass Corridor just west of the Midtown District in Detroit. Corktown Tavern, the Elbow Room, the Blind Pig, New York New York, The Emerald Theater, the Two Way Inn, and AJ's Café are some of the other venues that, while not as good, still host shows relatively regularly and have a tolerable atmosphere. A few bars actually create an enjoyable aura that doesn't get interrupted by perpetual drunk-breath and sobriety-stunted stumbling; Smalls Bar and Grill in Hamtramck has three rooms (main bar room, bathrooms/ merch, and concert floor), effectively sorting out the various showgoers from the locals looking for a drink. St. Andrews Hall has two floors, one often used for shows in the basement (where drinks are too high-priced for low-income punks to buy them) and the other is used for more repulsive rituals upstairs. The Magic Stick has a limited selection of drinks upstairs and is usually all ages for shows; this lessens the 'bar' feeling. The Majestic is only used for relatively big shows, which means there's a given level of inherent discomfort, regardless of the bar situation.

The Bohemian National House, an architectural wonder of the Corktown neighborhood, is a great showspace and art gallery, but it is burdened with managerial and financial troubles, making the venue irregular at best; it's a grand structure that could be much more than it is. The Basement 414 is a hole in the wall southeast of the Capitol building in Lansing. It's small and tucked away, but it is an absolutely free, expressive place. A few odds and ends of Detroit DIY venues include the Destroy Compound, the Shitdome, the 4731 Gallery, the CAID, Dreamland Theater, Hybrid Moments, the High Octane Lounge, and the Crow Manor. With all the available, cheap, and vacated buildings (most of which are likely not stripped yet) in the city and suburbs, all these buildings need is a focused effort by residents to have space for people to play in and a consistent group of helping hands.

Operational DIY venues are in short supply inside the shitty limits, being mildly more common outside the borders. The Metal Frat is the basement of a University of Michigan fraternity house in Ann Arbor, and has been home to numerous local and touring bands like Make Do and Mend, Noose, Run with the Hunted, Dire Wolf, Weekend Nachos, and more. It's a basement, but it's far from putrid. The Trumbullplex in Woodbridge on the west side of Detroit puts on punk shows about once a month, occupying the rest of the time hosting poetry nights, community activity gatherings, and boorish indie acts fitted for the Juno soundtrack. Nevertheless, the shows at the Trumbullplex are always unbelievable, from the then-last show of the Suicide Machines in November 2009 to the Star Fucking Hipsters show in September 2010 to the benefit for ailing Dearborn establishment and periodic venue Refuge Skateshop in November 2010. The only issue is the sporadic nature of punk shows; this is likely because people legally live there and because of their community activities.



There are a small number of venues to avoid in Detroit, because of sketchy owners and/or booking practices; a warning is dutifully forthcoming so passers-through can be treated fairly. The Ritz in Warren and TNT's in Clinton Township have the same sketchy, pushy owner and haven't done much for local help (\$8 for a show of local bands who expect little to no money is ridiculous). PJ's Lager House is infested with cheap hipsters and asshole sound guys, offering little to compensate. The notorious Blondie's should be avoided by all; any of the stories of Rusvelt (the owner, who comes with alleged Eastern Bloc mafia horror stories) and his gang of armed security thugs can be regurgitated word for word, scene by scene, by most local punks. The first of these venues I mentioned are sketchy, but Blondies is littered with everything there is to hate. Lastly, the Hayloft in Mt. Clemens operates with skeptical practices; battle of the bands events are poorly held when located at mediocre suburban downtown bars with uninterested, scantily clad women. In other words, it's a poor venue for punk; perhaps it would work for country or shit-hop (bad hip-hop).

GUARPITA- LIKE A HUELEPEGA REVIEW **BY THE SCUM OF DISCRUMT**

Self Release

10 out of 10

HOLY SHIT! This record kicks ass. These guys come skanking out of Venezuela by way of Val d'Oise, France. The lyrics switch back and forth between both Spanish and French. The best parts of ska, reggae, South American style punk, and experimental. Imagine Mano Negra having a bastard punk child with Bob Marley. If you can imagine that then you are about half way there. Extremely catchy and fun lock stock and barrel. By far one of my better impulse buys.

FACE REALITY- POSITIVE CHANGE EP REVIEW

Since youth crew's inception, there is a path followed by all youth crew bands: Verse-Chorus-Verse-Chorus-Breakdown-Coda, sometimes ending on another chorus. The song titles seem to also be rather generic; Break Down the Walls, In My Eyes, One Thing That Still Holds True, etc. What do these mean? Even though anarcho punks sing about the same shit, at least there's clarity regarding the band's lyrical topics. *Break down the Walls* could be about anything: a citywide revolution, a hatred for room-dividing barriers, eliminating the obstacles of communication, or it could be a construction worker's anthem. There's enough room for interpretation that the meaning is ineffective or lost. Face Reality would seem like just another one of these groups, with an EP title like *Positive Change*; to a point, they do cop an old sound and generalized song titles. Alleviating this is my secondary interpretation of the lyrics as subliminally pornographic (Bottoms Up, Make It Last, Screaming for a Change, come on!). Though likely unintentional, it lightened my mood and the mood of the record as well, a welcome change from Xed up hands, selective crews, and humorlessness. This record truly IS a positive change.

The first song, *Bottoms Up*, is the gem of the album. If any song should set off a bloody mosh pit, it's this. The youthful intelligence of singer James shows that the band knows what it wants and that it wants. The 1st half of the song is everything I love about hardcore, while the 2nd half is the moral of sorts for the song. One of the single best songs I've heard in some time. The next track, *It's Wise* slows the tempo down to traditional breakdown hardcore and keeps the heavy message of being an active part of the world. The song is done 10 times better live, but this remains a fair rendition. The third track is 'Screaming for a Change', and it's classic youth crew: V-C-V-C-B-Coda, but enjoyable. Plus, Jame's voice is better than Ray Cappo, Ray Beez, or any other shaved skull knucklehead. *Make It Last* is a song about extending the unifying feeling of positivity or possibly a song about prolonging sexual satisfaction, I'm not sure which. It's mid-tempo hardcore, pretty decent. Not extravagant, but above average. Next is my 2nd favorite track *Positive Change*, a song right on the line of youth crew and fastcore; I dig the tempo change and a willingness to branch out. The last song isn't half bad, but I can't remember much about it; that's kind of a sign, but do with that what you will.

Youth crew is a 95% carbon copy of Youth of Today's earliest songs; this is a mix of sound and the divergence that sets them apart. I look forward to seeing what else Face Reality can do.

BOOKING AGENCIES/ SHOW ORGANIZERS

Detroit has a shockingly solid network of show booking/ organizing groups. Chief among them is Black Iris Booking, composed of longtime locals Ramona and Sara. They've brought such bands as Leftover Crack, MDC, Glassjaw, the Subhumans, Terror, Trapped Under Ice, OFF!, Trash Talk, Flatfoot 56, and more; they're able to attract a few good bands. I've found it a worthwhile group to work with; they've helped me in distributing my zines, and periodically host low-cost local shows, so they are somewhat philanthropic too. Rotting Tentacles Productions is another booking agency/ group in the Detroit area, although it's usually locals. They have booked shows at the Russell Industrial Center, The Comet Bar, and others; they have a name for themselves around here. Catalyst Booking is a new group that books shows, but I'm aware of little else beyond their name and that they primarily book shows in the middle of the state (Mt. Pleasant, Saginaw, etc). Another mid-Michigan group that books shows (usually at Olde Jamestowne Hall in Saginaw) is Ripped Heart Productions. They're known for throwing fest-like shows in the area, and doing a decent job of it (most notably, Punk Prom). Another new agency to pop up is Heart like a Lion Productions; I don't know anything beyond the name, however. The last of these show promoters is the Detroit Psychobilly Alliance, who are known best for booking psychobilly and rockabilly shows; in years past, have booked a punk show or two. In addition to the aforementioned, there are many dedicated fans who are booking shows and promoting without the use of a specific promoter name. This is the gist of Detroit's show promoters.

RECORD STORES

Record stores still survive here, somehow. There have been 3 recent local record store casualties (Rock-A-Billy's in Utica, Record Time in Roseville, and Uncle Sam's Record Emporium in Lansing), but still there remain a few good places to find music and networking opportunities. Flipside Records is my personal favorite; it's my 7" heaven. That's what I go there in search of, and I'm rarely let down. Fair prices, great employees, friendly owners, and excellent product. Encore Recordings in Ann Arbor is top-to-bottom music, and has a lot of rare, bargain priced, widely varying styles of music, especially good punk. I find it difficult to leave there spending less than \$20 on records. UHF in Royal Oak and Rock of Ages in Garden City have high pricing points, but compensate by getting a lot of atypical finds that make it worthwhile to stop in and possibly pick up a rare record or lucky bargain. Record Collector in Ferndale is the best resale record store in the area; with this, heed warning that the owner is not very customer-centered and all deposits left there ought to be secured. Regardless, I've found such a great number of records here; it's a well-priced **used** record store. Detroit Threads and Dearborn Music aren't particularly special, but the scavenger can always find something worthy upon a visit. Hybrid Moments and Street Corner Music are okay, but I've found little worth purchasing at either store.

RADICAL POLITICS AND ACTIVITY

Sadly, Detroit is not a hub for left or right wing activity; there are sects of the political fringe with beliefs and willingness to bring change, but their numbers are low and are rarely noticed, sans the march on the Capitol building earlier this year (2011). This is Detroit's inhibitor, the definitive A-word: **apathy**. It's an infuriating smell that has lingered for a decade statewide and half a century for Detroit. It is the majority of the reason why Detroit gets no respect. We have the talent, space and public forums for discussion, but so much more output could manifest with dedication followed by action. We have the aptitude to be an energetic punk scene; to make that vision a reality, we must get off of our collective asses and stop thinking only of ourselves; given some optimism, hope, time, and a lot of labor, we can achieve this.

This is **Detroit**, not Grand Rapids, L.A., Boston, New York, Chicago (all who, while having great, thriving scenes, do not represent **us**) and not anywhere else! We have everything a scene needs; so, turn off that So-Cal punk album and listen up! Once bitten, now Mitten.

BLACK IRIS BOOKING SHOWS

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|------------------------|---|
| Aug. 17 th | Tiger's Jaw, White Wives, 3 Man Cannon, Boherald & Kite Party at the Magic Stick Lounge in Detroit |
| Aug. 19 th | Best Idea Ever!, Waxgordon, Wells, Fires in Japan & Saint Fiacre at the Magic Stick Lounge in Detroit |
| Aug. 20 th | Breathe Carolina, Chiodos, I See Stars, the Color Morale, Tek-One, and The Air I Breathe at the Majestic Theatre in Detroit |
| Aug. 22 nd | Guttermouth, the New Threat, Against the Grain, and Spick of It All at Smalls in Hamtramck |
| Aug. 24 th | Toxic Holocaust, Holy Grail, the Krum Bums, and Reaper at the Magic Stick Lounge in Detroit |
| Aug. 26 th | The Cute Lepers, Something Fierce, Snake Oil Slick & the Amoebas at the Magic Stick Lounge in Detroit |
| Aug. 27 th | Justin Townes Earle and Shovels & Rope at the Magic Stick in Detroit |
| Sept. 4 th | Impending Doom, Crimson Armada, S.Y.E., Vultures & Tharsis They at the Magic Stick in Detroit |
| Sept. 8 th | The Business and more TBA at Smalls in Hamtramck |
| Sept. 9 th | Kevin Devine and the Features at the Magic Stick Lounge in Detroit |
| Sept. 12 th | Samiam, Walter Schreifels, and the Black List at the Magic Stick in Detroit |
| Sept. 16 th | Liturgy and Dope Body at the Magic Stick Lounge in Detroit |
| Sept. 21 st | Nekromantix, The Brains, and the Dewtons at Smalls in Hamtramck |
| Sept. 23 rd | Big D & the Kids Table, the Have-Nots, We are the Union, and CBJ at the Magic Stick in Detroit |
| Sept. 27 th | Atari Teenage Riot and Dethlab at the Magic Stick in Detroit |
| Oct. 6 th | Polar Bear Club, Fireworks, Balance & Composure, and Such Gold at the Magic Stick in Detroit |
| Oct. 6 th | Cobra Skulls, Nothington, Slaves to the Pavement & the Pink Lighter B'hoys at Smalls in Hamtramck |
| Oct. 7 th | Leftover Crack, Strike Anywhere, more TBA at the Magic Stick in Detroit |
| Oct. 17 th | The Aggrolites and the A-Gang at the Majestic Café in Detroit |
| Oct. 22 nd | Boris, Asobi Seksu, and Coliseum at the Magic Stick in Detroit |
| Oct. 22 nd | Rival Schools, Hostage Calm, and the Live Long Day at Smalls in Hamtramck |
| Oct. 27 th | Frank Turner, Andrew Jackson Jihad & Into It Over It at the Magic Stick in Detroit |
| Nov. 4 th | The Toasters, St. Thomas Boys Academy, and more TBA at Smalls in Hamtramck |
| Nov. 8 th | Agnostic Front, The Mongoloids, and Naysayer at the Magic Stick Lounge in Detroit |

UPCOMING MICHIGAN-AREA SHOWS

| | |
|-----------------------|--|
| Aug. 13 th | Goddamn! (reunion), Wells, End Trails & Shudders at the Atlas Bar in Hamtramck |
| Aug. 13 th | Punk Week show with Seeker, J-Flo, more TBA at the Painted Lady in Hamtramck |
| Aug. 13 th | Battlecross, Infinite Design, Bury the Silence, and Splice Inception at Cricket's Pub in Muskegon |
| Aug. 13 th | Hex Bombs, X is for Eyes, 40 Oz. of Spite, D.D.A. & Bill Ura Dik at Papa Pete's in Kalamazoo |
| Aug. 13 th | DIRT FEST! w/ Face of Violence, All That Remains, Alien Ant Farm, Nocturnal Fear, and more at the Birch Run Expo Center in Birch Run |
| Aug. 13 th | Black September, Vivisect, Perversion, Shitfucker, and Scum at the CAID in Detroit |
| Aug. 13 th | Smackmadam, U.D.I., A Fistful of Quality, the John Davies Problem, Hash Blazer, Dick Hickey, Best Idea Ever!, SNAFU, and Cheerleader at the Pond House (5740 Metcalf Rd.) in Jeddo |
| Aug. 13 th | Ackley Kid, Frank and Earnest, Seized Up, and Protected Left at the Ant Hill in Kalamazoo |
| Aug. 14 th | Rat Storm, Xtra Vomit, Live to Kill, and Cloud Rat at Justice Records in Mt. Pleasant |
| Aug. 14 th | Steamroller, It's Just Vanity, Homelife, Making Friends, 2194 & Snaggletooth Cunt- 1210 Decker in Flint |
| Aug. 15 th | Atlas the Atom Smasher, Come Out Fighting, and more TBA at Club 309 in Royal Oak |
| Aug. 15 th | Generator show w/ Live to Kill, Shitlife & more in an abandoned mill in the New Center industrial area of Detroit (contact Dan Mahler for address) |
| Aug. 16 th | Petal Shop, Atlas the Atom Smasher, Due North, Cheapshow & Seized Up at 8741 Toepfer in Warren |
| Aug. 18 th | Zine library grand opening w/ Mischief Brew, Fires in Japan & Sweat at the Trumbullplex in Detroit |

Aug. 18th Hillbilly Casino, Whiskey Daredevils, and Tracer Bullet at Smalls in Hamtramck
 Aug. 18th Cloud Mouth, Suffix, Final Club, and Jowls at the DAAC in Grand Rapids
 Aug. 19th-20th Crispy Music Fest w/ The Meatmen, Easy Action, Glitter Trash & more at White's Bar in Saginaw
 Aug. 19th Detroit 1st Annual DIY Fest w/ Duane the Teenage Weirdo, Live to Kill, Goat Toker, Cheerleader & Julio Dominguez at the Trumbullplex in Detroit
 Aug. 19th Weekend Nachos, Face Reality, Louder than Bombs, Tight Grip, Endeavors & Bearfoot at the High-Five Hideout in Inkster
 Aug. 23rd Bubblegum Octopus and possible more TBA at the DAAC in Grand Rapids
 Aug. 25th If I Had a Hifi, Zebra, more TBA at Small's in Hamtramck
 Aug. 25th Victims, Masakari, Gentleman's Club, Pigsticker & Grin & Bear It at Now That's Class in Cleveland
 Aug. 26th Diamond Head, Anguish, Borrowed Time, and Hydrogyn at Blondie's in Detroit
 Aug. 26th Let It Die, Rzl Dzl, Louder than Bombs, and Build & Destroy at 7277 Hartel in Westland
 Aug. 26th 2nd System, Failed Society, Desiring Dead Flesh, Silent Divide & more at Old Jamestowne Hall in Saginaw
 Aug. 26th D.A., SNAFU, Follow the Leader, Busby's Death Chair, Slammin' Zeros, Standard Issue & Sawchuk at the Russell Industrial Center in Detroit
 Aug. 26th Plastic Boyz reunion w/ Dick Hickey, Rawdogs & the Jet Rodriguez at the Painted Lady in Hamtramck
 Aug. 26th Cat Vet, The Ambulars, more TBA at the DAAC in Grand Rapids
 Aug. 26th Battlecross, Deliver Us From Evil, Deadringer & Cacophonous Incantation at the Machine Shop in Flint
 Aug. 26th American Violence, Disposable Society, 6 Seconds to Oblivion & Kill Whitey at the Aloha Lounge in Flint
 Aug. 27th The Memphis Murder Men, Lords of the Highway, and Subourbon Son at Smalls in Hamtramck
 Aug. 27th Coast is Clear, Brains Out, Chupacabra, King of Monsters, Gateways, Sawchuk, and Dead & Gone at the Modern Exchange in Southgate
 Aug. 27th Chugger, the Bitters, and GROG at Juke's Bar in Grand Rapids
 Aug. 27th Disconnected, Nightbringer, Kansas City Shuffle, NRR, and Isenblast at Mickey Finn's Pub in Toledo
 Aug. 27th S.B.L.C. (reunion), Negative Approach, the Meatmen & H8 Inc. at St. Andrew's Hall in Detroit
 Aug. 28th Agitate, Lt. Dan, Shit Life, Total Hipster Crusher & Bitchcopter at the P-Dome (607 N. River) in Ypsilanti
 Aug. 29th Genocya, Phobia, more TBA at Mac's Bar in Lansing
 Aug. 31st The Chop Tops, The Rocketz, The Strikers, and DJ Del Villarreal at Smalls in Hamtramck
 Aug. 31st Oh Shit They're Gonna Kill Us, Tomb Smasher, more TBA at Now That's Class in Cleveland
 Sept. 1st Devotion, Slaves to the Pavement, Shades of Red, and End Trails at Refuge Skateshop in Dearborn
 Sept. 2nd The Seven-Fifties, Type-3, more TBA at the High Octane Lounge in Romeo
 Sept. 3rd Aegaeon, The Devastator, I Made a Monster, Sleep Eater, 3 Parts Demon & Guests at the Blackened Moon Concert Hall in Lansing
 Sept. 3rd Gomorrahizer, Drogheda, Abe Lincoln, and Fascist Insect at the Bird Alley in Jackson
 Sept. 3rd-4th Keep It a Threat Fest w/ The Dewtons, Aggro or Die!, D.A., SNAFU, Taozins, Break Anchor, Seized Up, 40 Oz. of Spite, Chapstik, Explicit Bombers, ATG & more at Transitions Skate Park in Dearborn Heights
 Sept. 5th Wolves in the Throne Room, Thou, Beast in the Field, Cloud Rat & Isenblast at Olde Jamestowne Hall in Saginaw
 Sept. 5th Shoppers, Shattered Badge, more TBA at the Thunderdome in Grand Rapids
 Sept. 9th Free Music Fest at Hart Plaza in Detroit- Any music, whenever, however, by any means necessary!
 Sept. 10th No Class Assassins, D.D.F., Sordid Circle, 3 Parts Demon & N2 Submission at the Ritz in Warren
 Sept. 10th The Tossers, Flatfoot 56, more TBA at Mac's Bar in Lansing
 Sept. 10th Benefit for Children's Hospital w/ Heresy, State, Final Assault, Yeti Machete, Sniff Test, Glitter Trash, Circus Boy, D.A., SNAFU, The Ruiners at the Old Miami in Detroit
 Sept. 10th Wells, Discerned, Traitor, and Come Out Fighting at the Token Lounge in Westland
 Sept. 10th Nuke & the Hellriders, Kill Whitey, Distinguished Gentlemen & Zakk Gallows- Rack'n'Roll in Riverview
 Sept. 10th xTyrantx, Hellmouth, Build & Destroy, Poison Tongues, one TBA at the Magic Stick Lounge in Detroit

Sept. 11th Cruel Hand, A Loss For Words, the Greenery, and Former Thieves at Frankie's Inner City in Toledo
 Sept. 11th Cobra Youth, Fuckin' A! & Baron Knoxburry at the Vault of Midnight's Ultralounge in Ann Arbor
 Sept. 13th U.D.I., the Pallbearers, and Rawdogs at the Atlas Bar in Hamtramck
 Sept. 15th Dick Hickey, Seized Up, Bailout, and Best Idea Ever! at the New Way Bar in Ferndale
 Sept. 16th Weedeater, Bison B.C., Saviours, and Fight Amp at the Pyramid Scheme in Grand Rapids
 Sept. 17th Nurse Ratched, Inhaling the Plague, C.D.M.A. & Lt. Dan at the Comet Bar in Detroit
 Sept. 17th Swarm, Taozins, more TBA at the Bomber's Barn in Howell
 Sept. 17th Zakk Gallows, The Mauve, The Distinguished Gentlemen, HiFi Hellcats, Kill Whitey, Nuke & the Hellriders, and Classy Trash at Rack & Roll in Riverview
 Sept. 18th The Fake Boys, The A-Gang, Break Anchor, more TBA at the New Way Bar in Ferndale
 Sept. 22nd Shades of Red, Fight It Out, more TBA at Mickey Finn's Pub in Toledo
 Sept. 24th Infinite Design, The Devastator, 3 Parts Demon & Suburban Bloodshed at the Old Miami in Detroit
 Sept. 24th Face of Violence, GROG, possibly more TBA at the Corunna Road Bar in Flint
 Sept. 24th Riot Fest East w/ Descendents, Dead Milkmen & more at Festival Pier at Penn's Landing in Philly
 Sept. 25th The Meatmen, the Amino Acids (reunion show), and Against the Grain at the Loft in Lansing
 Sept. 25th Mustard Plug, Three Cents Short, 3 TBA at Mac's Bar in Lansing
 Sept. 25th Suburban Bloodshed at the Token Lounge in Westland
 Sept. 27th The Vibrators & more at Corktown Tavern in Detroit
 Sept. 28th The Vibrators, 40 Oz. of Spite, & more at the Pyramid Scheme in Grand Rapids
 \Sept. 30th D.R.I. and more TBA at Blondie's in Detroit
 October 1st Jesus Chrysler, Hedorah, Karmic Lava, Nurse Ratched, one TBA at Corktown Tavern in Detroit
 Oct. 1st D.R.I., Chapstik, Against the Grain, Death in Custody & Explicit Bombers at Mac's Bar in Lansing
 Oct. 5th Napalm Death, Reasons Lost, Which Witch, Repetitions & Follow the Leader at the Blind Dog in Windsor
 Oct. 7th Midwest Waste, Swine Flu, and Dick Hickey at the Comet Bar in Detroit
 Oct. 5th-9th Riot Fest w/ the Descendents, X, Suicide Machines, Youth of Today, ALL & more in Chicago
 Oct. 9th EATER, Violent Party date in Detroit (tentative information forthcoming)
 Oct. 11th E.A.T.E.R., Violent Party, possibly more TBA at Now That's Class in Cleveland
 Oct. 14th Disposable Society, GROG, D.D.A., 8-Ball Death & Glitter Trash at Uli's Haus of Rock in Lansing
 Oct. 15th Mustard Plug, Obi Fernandez w/ Green Room Rockers, The Pinstripes, Gunday Monday & Something to Do at the Blind Pig in Ann Arbor
 Oct. 15th SYE, Idalia, Sawchuk, Brains Out, Escape the Empire & Come Out Fighting at the Hayloft in Mt. Clemens
 Oct. 15th Murder Junkies, Slammin' Zeros, Hobo Gang Bang & Busby's Death Chair at Corktown Tavern in Detroit
 Oct. 16th The Murder Junkies and more at Frankie's Inner City in Toledo
 Oct. 20th The Slackers, Deals Gone Bad, and Matt Wixson's Flying Circus at the Blind Pig in Ann Arbor
 Oct. 20th Agnostic Front, The Mongoloids, and Homeward Bound at Frankie's Inner City in Toledo
 Oct. 22nd The Misfits, Juicehead, Nuke & the Hellriders, and more TBA at Harpo's in Detroit
 Oct. 26th The Slackers, Deals Gone Bad, more TBA at Frankie's Inner City in Toledo
 Oct. 28th Warbringer, Landmine Marathon, Diamond Plate, and Lazarus A.D. at Blondie's in Detroit
 Oct. 29th Genocya, Hash Blazer, Burn the Hearse, one TBA at the Old Miami in Detroit
 Oct. 29th GWAR, Every Time I Die, Ghoul, more TBA at Harpo's Concert Theatre in Detroit
 November 10th Meat Puppets, Black Box Revelation & Wildfire at the Pyramid Scheme in Grand Rapids

<http://fughtbackradio.podomatic.com//>

This is the link for the Fight Back Zine podcast by local punk and scene contributor Josh Harmon.
 Since the administrator is limited in his abilities to contribute to the scene due to time constraints,
 please check out this podcast and enjoy.

Fawad's Struggle: In His Own Words

Okay, here's a brief rundown of my story. I came to the US in 1987 on a student visa to go to school. I attended school from 1987 until 1992. In '92, my dad cut off financial help with my tuition fees; having no other way to come up with tuition money, I dropped out of school and became illegal. I did not want to go back to Pakistan because during those five years, I had told all the Pakistani students that I had renounced Islam and was not a Muslim. This had led to many nasty arguments and even ugly confrontations between me and them. According to Islamic law, a Muslim cannot renounce his religion, and if he does, then he has to be killed (<http://wwrn.org/articles/25028/?amp;place=pakistan§ion=legislation>). This is why I never wanted to go back to Pakistan because by '92, I realized that I did not want to live in an Islamic state. I lived illegally in the country from 1992 until 2003 surviving on shit jobs. In 2003, I had to go and register under the new law passed by the attorney general. But before going in to register, I had filed an asylum case based on my fear of religious persecution in Pakistan. My case was denied by the immigration judge, and my attorney filed an appeal. The appeal was also denied, and my case went before the sixth circuit court. They also denied my appeal. All the judges said that they believe me, but they feel that as long as I don't tell anybody about my beliefs, then I should be okay. They are telling me to pretend to be a Muslim, which I **REFUSE** to do. But in 2001, my brother had filed a petition to sponsor me for a green card, and that was approved in March last year. Now, my attorney's office has filed a motion to re-open my case based on this petition approval so that I can file for my green card. But this procedure is going to cost \$4000.

Although I as the fanzine administrator generally try to focus on music-centered content, life, politics, and unjust imbalances permeate our world, even in punk rock. After being asked to post this story and considering it for publication, I made the decision to fully support this man and his story. Anyone who wants to live here and support his or her community and is as generous and respected as Fawad is deserves to stay here. He's been involved in punk since the early 1990s, so he's had much experience with both the Toledo and Michigan hardcore scenes. I wholeheartedly encourage anyone who is financially able to donate what money you can to one of our brethren. Yeah, \$5 out of pocket sounds like a pain in the ass to be without, and although I am not a believer in karma per se, I absolutely do believe in the law of cause and effect, and any assistance given to a fellow man will not harm your chances at being assisted in dire straits, but encourage it. In other words, help a brother out, and a brother, in turn, will help you out. Don't do it for any kind of god, church, political party, or self-satisfaction; do it for the exceedingly rare fellow man who does not deserve sudden, absolute, fucking extermination. Donation information to be forthcoming from myself online soon.- Aunty Social

Here's an interview a local college student conducted with him last year:

<http://neatoburrito69.blogspot.com/2010/04/when-asked-how-he-would-feel-is-he-was.html>

CONTACT INFO: CRIMINAL BEHAVIOR/ PIRATED RECORDS

Website: <http://www.detroitpunk.org>
Blog: <http://criminalbehaviormi.blogspot.com>
E-mail: david@detroitpunk.org
auntysocialdri@yahoo.com
Uploads: <http://www.mediafire.com/auntysocial>
Updates: Released the compilation CD Crack Rock City, Volume II
Planning release for posthumous Treehouse Rivals CD discography
Planning release for Frank White LP discography
Working on acquiring real property

CONTACT INFO: DETROIT- AREA NETWORKS

Booking:

Black Iris Booking: blackirisbooking@gmail.com www.blackirisbooking.com

Heart Like a Lion Booking: heartlikealionbooking@gmail.com www.facebook.com/heartlikealionbooking

Rotting Tentacles Productions: rottingtentacles@gmail.com www.facebook.com/rottingtentacles

Catalyst Booking: catalystbookingmi@gmail.com www.catalystbooking.tumblr.com

Ripped Heart Productions: shows@rippedheart.com www.RippedHeart.com

Detroit Psychobilly Alliance: ben@detroitpsychobilly.com www.detroitpsychobilly.com

Take Action Shows: takeactionbooking@gmail.com

Labels:

Hell City Records: 1576 W. Marshall St. Ferndale, MI 48220 hellcityrecords@hotmail.com

Spider Cuddler Records: PO Box 887 Warren, MI 48090 spidercuddler@gmail.com

Kitty On Fire Records: www.facebook.com/kittyonfire kittyonfirerecords@gmail.com

Bermuda Mohawk Productions: bermudamohawkproductions.com bermudamohawk@gmail.com

Detroit Noise Records: <http://detroitnoise.com> lacy1217@detroitnoise.com

ARBCO Records: <http://arbcorecords.com> jefporkins@gmail.com

Radical Activism:

<http://spmichigan.org/news.php>

Sites & Forums:

<http://www.michiganhardcore.onlinegoo.com>

<http://forum.michiganska.com>

www.facebook.com/pages/Michigan-Hardcore/119871291405834

Zines (other than mine, which is listed in the hyperlink to my blog above):

Your Weight In Words: <http://yourweightinwords.tumblr.com>

Sloppy Noise: <http://sloppynoise.tumblr.com/>

<http://616zine.tumblr.com/>